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ABSTRACT

This instructional resource describes ways in which J. A. Banks' typology of the stages of ethnic identity development and related curriculum goals can be applied to literacy instruction. Banks' definitions of the stages of development and the curriculum goals for each stage are provided. Strategies for analyzing materials and developing relevant classroom discussion are suggested. Excerpts from transcripts of classroom discussion about literature provide examples of how the critical issues for each stage of development are addressed. A culturally relevant classroom environment is described. Another class that embarks on environmentally oriented community field experience which fosters social action learning is also highlighted. The focus of the instructional resource is based on the assumption that (1) culturally relevant literacy instruction which is guided by sound and generalizable theory that transcends celebratory and additive approaches can enhance ethnic identity orientation; and that a synergy exists among levels of reading engagement, self-esteem, exposure to and interest in other ethnic groups, positive attitudes or increased value sets regarding other ethnic groups, motivation for increasing the knowledge base regarding other ethnic groups, and achievement level. Contains 10 references and 5 figures of data. Appendixes present plot graphs of selected stories illustrate the progression of story development according to Banks' typology for each selection, and a 41-item annotated bibliography which is based on the relevance of story content to each of the stages in Banks' typology. (Author/RS)

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Applying Banks' Typology of Ethnic Identity Development and Curriculum Goals to Story Content, Classroom Discussion, and the Ecology of Classroom and Community: Phase One

Louise M. Tomlinson

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Instructional Resource No. 24
Spring 1996

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Louise M. Tomlinson
University of Georgia

INSTRUCTIONAL RESOURCE NO. 24
Spring 1996

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The National Reading Research Center (NRRC) is funded by the Office of Educational Research and Improvement of the U.S. Department of Education to conduct research on reading and reading instruction. The NRRC is operated by a consortium of the University of Georgia and the University of Maryland College Park in collaboration with researchers at several institutions nationwide.

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Louise M. Tomlinson is Assistant Professor in the Division of Academic Assistance at the University of Georgia and a principal investigator with the National Reading Research Center. She has taught reading and English composition in high school, developmental reading at the college level, and teacher education for undergraduate and graduate students preparing to teach beginning reading in the primary grades. Dr. Tomlinson's research has focused on literacy instruction and multicultural issues in education. She has published widely on related topics. She has served as National Faculty for the Kettering Foundation's National Issues Forums Public Policy Institutes. She also has been a convenor of the "Imperative Educational Network Conference: Parents, Teachers, and Concerned Individuals," with a mission of encouraging parent involvement, exchanging ideas on strengthening parent, educator and community networks, and generating strategies for improving achievement levels of youth. Dr. Tomlinson has been active in several national and international organizations including the review boards of the *Journal of Adolescent and Adult Literacy* and the *Reading Research Quarterly*. She has also authored NRRC Research Report No. 44 entitled "The Effects of Instructional Interaction Guided by a Typology of Ethnic Identity Development: Phase One."

Applying Banks' Typology of Ethnic Identity Development and Curriculum Goals to Story Content, Classroom Discussion, and the Ecology of Classroom and Community: Phase One

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Spring 1996

Abstract. *This instructional resource describes ways in which Banks' (1981) typology of the stages of ethnic identity development and related curriculum goals can be applied to literacy instruction. Banks' definitions of the stages of development and the curriculum goals for each stage are provided. Strategies for analyzing materials and developing relevant classroom discussion are suggested. Excerpts from transcripts of classroom discussion about literature will provide examples of how the critical issues for each stage of development are addressed. A culturally relevant classroom environment will be described. Another class that embarks on an environmentally oriented community field experience which fosters social action learning will also be highlighted. Finally, an annotated bibliography will be provided which is based on the relevance of story content to each of the stages in Banks' typology. Plot graphs of selected stories will illustrate the progression of story development according to Banks' typology for each selection. The purpose of this instructional resource is to provide a framework for the selection of instructional material and the facilitation of classroom discussion and activity that is relevant to critical issues of ethnic identity development as they relate to multicultural competence and the development of multicultural literacy. The focus of this instructional resource is based on the assumption that culturally relevant literacy instruction which is guided by sound and generalizable theory that transcends celebratory and additive approaches can enhance ethnic identity orientation toward one's own ethnic group and toward others. It is also assumed that there is a synergy between levels of reading engagement, self-esteem, exposure to and interest in other ethnic groups, positive attitudes or increased value sets regarding other ethnic groups, motivation for increasing one's knowledge base regarding other ethnic groups, and, ultimately, achievement level (Tomlinson, 1995).*

This instructional resource is a guide to useful links between theory and practice in multicultural literacy or the development of multicultural competence for classroom teachers and their students. As we approach the next millennium, the year 2000, we are faced with the steadily increasing challenge of embracing diversity. This is now a global challenge, but we cannot address multiculturalism adequately for all students by addressing it on a global level if we do not first address it as it pertains to the lives of the students that we attempt to engage in the teaching and learning process.

Across our nation, goals for educational reform convey the need for the inclusion of instruction that is multicultural in content. However, the ways in which this instruction

can be delivered most effectively and most meaningfully for our students is often unclearly charted or short of suggestions for implementation that will transcend what is merely a superficial sampling of various cultures. Although multicultural movements in education have been in force for some time now and there have been many positive and insightful contributions to theory and research in multicultural education, there is still a need for us to strengthen the links between theory, research, and practice.

Classroom teaching which strives to be multicultural in focus can benefit from practice which is grounded in the adaptation of a model that provides guidance and goals for getting beyond traditional approaches that merely scratch the surface of the cultural characteristics of our students. To inspire learning and social participation, we must get beyond traditional attempts to indoctrinate students in the knowledge of other cultures while aspects and issues of their own cultures remain inadequately explored. We must empower all students to understand social issues as they relate to their own cultural groups such that they will be capable of developing a greater interest in, appreciation for, or empathy toward other cultural groups.

Indeed, the schools are a place where much of this type of teaching and learning can and should take place, since students spend a considerable portion of their time in school and schools bear the task of preparing our youth to participate in society. The concept of multicultural literacy or multicultural competency is extremely relevant to curriculum goals at all levels of schooling, since there is now very little refuge from cultural heterogeneity—if not in our neighborhoods, then in our schools, workplaces, government, and other institutions of society. As has always been the case, literature presents us with endless opportunities for acquiring knowledge of various peoples in our world and opportunities for gaining an understanding self. As teachers, we have the advantage of being able to use literature to teach not only literacy of our language, but also many other critical types of literacy such as multicultural literacy.

We have come to realize that it is not sufficient to teach masses of people to the level of literacy which used to be considered a basic requirement—a fifth-grade level of reading proficiency. We should now also realize that it is not enough to address multicultural literacy at merely the basic level of celebration for heroes, holidays, and artifacts. We are all in need of a deeper understanding of self through understanding our own people as well as the various people that we have and will interact with through various channels. Multicultural literacy, at best, engages in addressing issues of ethnic identity development.

James Banks' (1981) presents a very interesting and meaningful typology of stages of ethnic identity development and curriculum goals which can do much to clarify our purpose and direction in implementing multicultural instruction with a literature-based approach. The link between the practice of literature-based instruction that includes multicultural content and the adaptation of the theory of Banks' typology of stages and curriculum goals for this practice can contribute to a positive ethnic identity development and global

multicultural competence for teachers and learners of all ages and ethnic backgrounds.

Banks' typology of the stages of ethnic identity development define the ways in which individuals perceive and think about their own cultural or ethnic group and other groups. This stage theory charts development in the sense that, according to Banks, individuals may progress (at any point in life) from narrow or more limiting stages of thinking about their own cultural or ethnic group to different stages, either through actual experiences and exposures or vicarious instruction, developing ways of thinking that are broader or multi-faceted stages of thinking. More importantly, the curriculum goals and suggestions that Banks provides for each stage in the typology are extremely useful for assisting individuals to resolve or understand the basis of their hostilities toward and suspicions about their own cultural or ethnic group as well as other groups, and for developing a meaningful foundation of appreciation for one's cultural or ethnic group that can foster a more meaningful appreciation for others.

Ultimately, teachers' success at enhancing the ethnic identity development of learners can contribute positively to other areas of the affective domain in learning performance such as self-esteem, confidence, motivation, and thus improved engagement in learning activities (Tomlinson, 1995). As stated previously, engagement in the reading and discussion of literature provides endless opportunities for relevant exploration. Additional opportunities for an optimal level of engagement that Banks calls "social action," and that others refer to as education that is multicultural and "social reconstructionist" (Sleeter & Grant, 1988), can be found in teacher designed projects that involve students in addressing real community issues in real community settings.

This instructional resource report provides its readers with Banks' definitions of the stages of ethnic identity development and curriculum goals for each stage; excerpts from research transcripts of classroom discussion about literature (Tomlinson, 1995), that highlight examples of how the critical issues for each of Banks' stages of development are addressed; an account of how a social action field experience for middle schoolers was implemented through an interdisciplinary multicultural perspective which embodies elements of Banks' stages; plot graphs of selected stories that will illustrate the progression of story development according to Banks' typology for the content of each; and, an annotated bibliography to address the relevance of story content to each of the stages in Banks' typology.

The purpose of this instructional resource is to provide a framework for the selection of instructional material, the facilitation of classroom discussion, and the direction of interdisciplinary action-oriented projects that are relevant to critical issues of ethnic identity development as they relate to multicultural competence and the development of multicultural literacy, particularly within the parameters of Banks' theory of ethnic identity development.

It is hoped that teachers and other readers of this instructional resource report will find assistance in incorporating and addressing issues of ethnic identity development as an integral aspect of instruction that aims to make

learning more multicultural in nature. This resource contains a link between insights of theory and examples of relevant practice that can contribute to making the development of multicultural literacy or multicultural competence more meaningful, more empowering, and more oriented toward enlightened social participation rather than a superficial acquisition of knowledge about others.

Theoretical Background

Banks describes his typology of ethnic identity development as an ideal-type construct (Banks, 1988). The typology is based on existing theory and research and the author's study of ethnic behavior in several nations (Banks, 1978). The construct does not specify a sequential progression of development as in cognitive development. It is indicated that an individual may progress or regress across stages at various times. However, the very nature of the elements of each stage seem to indicate that a comprehensive foundation in the earlier stages enhances our development in later stages (just as it is suggested in bilingual education theory that a comprehensive foundation in the basic grammar of one's first language facilitates mastery of other languages) (Tomlinson, 1995).

Six stages are defined in the typology and each stage is accompanied with suggested curriculum goals as follows.

Stage 1: Ethnic Psychological Captivity is the stage at which the individual experiences ethnic self-rejection and low self-esteem, believes negative ideologies about his or her own culture, and may strive to become highly culturally assimilated. Banks suggests that curriculum appropriate for the enhancement of ethnic identity development in learners at this stage should be monoethnic in content and supplemented by strategies for moral development and decision making.

Stage 2: Ethnic Encapsulation is the stage at which the individual believes in ethnic exclusiveness and voluntary separatism, believes in the superiority of his or her own group, and may feel that his or her way of life is threatened by other ethnic groups. At this stage, it is suggested that the learner be involved in curricular experiences accepting and empathizing with ethnic identities and hostile feelings toward outside groups, and including strategies for dealing with hostile feelings in constructive ways.

Stage 3: Ethnic Identity Clarification is the stage which is characterized by the acceptance of self, the ability to accept positive aspects of one's own ethnic group, and the ability to clarify internal conflicts about one's own group. It is suggested that development in this stage would benefit from curricular experiences to reinforce emerging ethnic identity and clarification, with an emphasis on values clarification and moral development.

Stage 4: Biethnicity is the stage at which the individual functions effectively in two cultures and demonstrates an orientation toward a more multiethnic and pluralistic view of society. At this stage, it is suggested that the learner can benefit from curricula that aid mastery of concepts and generalizations related to another ethnic group and that provide strategies to relate positively to another ethnic group and one's own.

Stage 5: Multiethnicity and Reflective Nationalism is the stage at which the individual has a clarified ethnic self-identity and a positive attitude toward other ethnic and racial groups; is self-actualized; is able to function at minimal meaningful levels within several ethnic environments; and can appreciate and share the values, symbols, and institutions of several cultures. For this stage, Banks' suggests curricula to help develop a global sense of ethnic literacy, relating to a wide range of ethnic groups in a multiethnic environment and including strategies using moral dilemmas and case studies.

Stage 6: Globalism and Global Competency is the stage at which the individual demonstrates reflective and positive ethnic, national, and global identifications, and the knowledge, skills, and commitment needed to function within cultures. Banks' suggestion for this stage is a curricular focus on knowledge, skills, and attitudes needed to function within one's group, the nation, and the world, and a focus on understanding which allegiance—whether ethnic, national, or global—is most appropriate in a given situation (Banks, 1981).

The fourth through sixth stages of Banks' typology incorporate issues that school curricula and teachers in classrooms most frequently address to some extent in design and delivery of multicultural instruction units. The first through third stages require attention to issues infrequently addressed in school curricula or classroom discussion. In phase two of my research for the project from which this resource was developed, I found that several teachers were faced with a greater challenge in creating lesson plans for stages one to three.

Instructional Interaction: Content and Discussion

The information presented here will provide examples of story content and classroom discussion in terms of their relevance to the stages of Banks' typology of ethnic identity development. Several of the specific examples of stories analyzed in the section on story content will be different than those analyzed in the section on classroom discussion, in order to present a broader range of examples.

Story Content

The selection of appropriate materials for the purpose of motivating students from diverse ethnic backgrounds and for enhancing all students' levels of muticultural competence and literacy is a critical process. This selection process can be made more meaningful if we consider the elements represented in Banks' stages of ethnic identity development and related curriculum goals.

Plot graphs and the annotated bibliography for each of several stories identified on teachers' reading lists for classes in elementary to middle grades are presented in Appendix A and Appendix B, respectively. A list of the core literature that would be used for reading or language arts instruction was obtained from the teacher of each participating class. (The term core literature indicates those materials on the teacher's syllabus that were to be used with the entire class.) From the combined list of 122 stories, 13 stories (randomly selected from those most frequently cited) were read and coded on an interrater basis (two readers) for

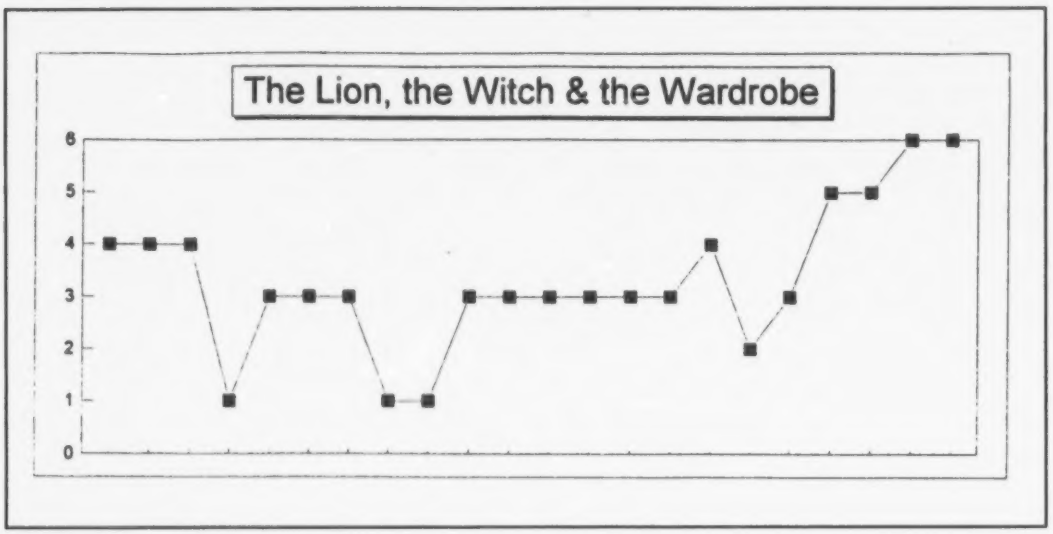

Figure 1. Plot graph illustrating the appearance of elements that reflect stages of Banks' typology throughout the story.

ideas, events, interaction, or dialogue characteristic of or relevant to the ideologies in each stage of Banks' typology of ethnic identity.

Each of the plot graphs shown in Appendix A illustrates the appearance of elements throughout each story that are relevant to the stages of Banks' typology. It should be noted that characters in stories found to be highly representative of the stages of the typology are not necessarily human characters. What counts for relevance to a stage is an incident, event, circumstance, dialogue, thought, or idea conveyed through either human or nonhuman characters or any part of the narrative of a story. Story content can be considered stage-relevant if it holds the potential for making an analogy between a human cultural issue and an issue developed among characters from animal or fantasy worlds.

For example, in *The Lion, the Witch, and the Wardrobe* (Lewis, 1950), there are both human (primary world) and animal or fantasy (secondary world) characters who think, speak, and interact in ways that typify thoughts, words, and actions that are characteristic of the various psychological stages in Banks' typology of ethnic identity (see Figure 1). The human and nonhuman characters, the children, the animals, and half-human beings reveal their self-concepts, preconceptions, and stereotypical notions about themselves and each other; engage in discovery and familiarity processes with one another; become embroiled in the war waged between various members of the same domain that are pitted against one another; and

join forces with each other for a common cause.

Essentially, characters in the story move from positions of low self-esteem, striving to assimilate, or believing in separatism or self-superiority to clarification and resolution of internal conflicts; then to cultural exchange and the kind of familiarity that leads to navigating through a diverse kingdom; and, finally, to striving for a greater common purpose than that required by a narrow loyalty to one's own cultural group. When the children step into the wardrobe and it leads them into the woods, they meet characters like Mr. Tumnus who expresses many preconceptions about humans as well as a probing curiosity about them—as if with a need to determine if his own kind do measure up. They meet Mr. Beaver who indicates a distrust for those that appear to be human, but really are not, and who is adamantly resistant to the existence of the White Witch. Then, Mr. Tumnus wrestles with his role and function as kidnapper or guardian, in terms of his loyalty, out of fear, to the White Witch versus his loyalty, out of a new found admiration, to Lucy.

Meanwhile, the children, Lucy and her siblings, are cast into an adventure in the woods by meeting many of the other creatures of that domain and becoming involved in a tumultuous struggle between the White Witch and Aslan the Lion, with the aid of each provided by many members of the kingdom. What ensues is tantamount to a civil war. The chart in Figure 2 presents examples of how characters and their thoughts and interactions represent each of the stages in Banks' typology of ethnic identity development.

In contrast, *Black Like Kyra, White Like Me* (Vigna, 1990) presents only human (primary world) characters who think, speak, and interact in ways that typify thoughts, words, and actions that are characteristic of several psychological stages in Banks' typology of ethnic identity. The two main characters in this story, one African American and one European American are schoolmates who encounter problems of racism which encroach on their relationship when the African-American family moves into the neighborhood where only European Americans live. Negative self-concepts based on stereotypes emerge briefly, desires for separatism are voiced, and ethnic identity is explored and demonstrated (although mainly in superficial celebratory or symbolic ways). Some characters become directly immersed in the conflict of attitudes, values, and behaviors that result from the racial prejudice and, consequently, develop a sense of empathy and more positive interactions.

Kyra provides brief reflections on negative self-concepts when she realizes that there is racial prejudice in the all-White neighborhood where her friend Christy lives and where her family plans to move. She reminds herself of her mother's warnings about what Whites think about Blacks. Christy becomes aware of the negative stereotypes and discriminatory values of her neighbors and even her parents. The neighbors react outwardly to Kyra's family moving into the neighborhood by forbidding their children to associate with Kyra, leaving the block party abruptly when Kyra's family arrives, damaging the party decorations that Kyra helped to make, and slashing the tires of her father's car. Christy's parents, who were

	Perception	Character	Reaction/Interaction
Stage 1 Ethnic Psychological Captivity	Self-rejection, low self-esteem, negative view of own culture, may strive to assimilate	Mr. Tumnus	Has books with titles like "Men, Monks, & Gamekeepers: A Study in Popular Legend," & "Is Man a Myth?"
		the Queen of Narnia or White Witch	Accepts idea that Fauns tell nasty stories about her that make others afraid of her—hated by Fauns and Dryads—known to turn people into stone and do horrible things
Stage 2 Ethnic Encapsulation	Believes in ethnic exclusiveness, separatism, views own group as superior and others as threat to group	Mr. Beaver	Indicates there had never been any of Peter's (human) race in their territory before—"there may be two views about Humans . . . there's no two views about things that look like Humans and aren't"—the White Witch's reign and life must be ended
Stage 3 Ethnic Identity Clarification	Self-acceptance, accepts glories and shortcomings of own group and clarifies internal conflict about own group	Mr. Tumnus	Identifies himself to Lucy as a kidnapper of children for White Witch—confesses that he should kidnap her but shows conflict between fear of Queen and loyalty to Lucy—asks Lucy's forgiveness
		Edmund	Grapples with how to identify self when Queen asks "what are you?"—grapples with Queen/Witch's ID—challenges Lucy's beliefs about Queen—he does "the meanest and most spiteful thing" by betraying sister Lucy to siblings—calls her a "liar" and is reprimanded by Peter for "always being beastly to anyone smaller"
Stage 4 Bi-Ethnicity	Can function very well in two cultures by familiarity with both in many aspects	Lucy and the Faun	Lucy meets a Faun—different—but, after many questions and answers by both, they go arm-in-arm along
Stage 5 Multi-Culturalism and Reflective Nationalism	Has clarified identity, positive attitude toward other ethnic and racial groups, can function effectively in several	Aslan the Lion	Wants to help all—"those who can't keep up must ride on backs of those who can"—puts other lion who only identifies with him in group of animals and dwarfs
Stage 6 Globalism and Global Competency	Reflective ethnic, national global ID, knowledge, capacity to function with everyone	Aslan and Lucy	Aslan asks Lucy if she is going to help others before they die or just pine over her wounded brother

Figure 2. Representation of the stages of Banks' typology in *The Lion, the Witch, and the Wardrobe*.

	Perception	Character	Reaction/Interaction
Stage 1 Ethnic Psychological Captivity	Self-rejection, low self-esteem, negative view of own culture, may strive to assimilate	Kyra	Kyra verbalizes the negative perceptions that her mother has told her others have about blacks and says that others don't want to play with her for such reasons.
Stage 2 Ethnic Encapsulation	Believes in ethnic exclusiveness, separatism, views own group as superior and others as threat to group	Matt's Dad Christy's Mother	Matt tells Christy that his father doesn't want the Kirks (the black family) to live on the block and that he cannot play with them Stalls in inviting Kyra's mother to coffee like she did for other new neighbors
Stage 3 Ethnic Identity Clarification	Self acceptance, accepts glories and shortcomings of own group and clarifies internal conflict about own group	Kyra	Decides to cook an African dish (muquaque) as a contribution from her heritage for the multi-ethnic block party—she and her parents bring it to the gathering
Stage 4 Bi-Ethnicity	Can function very well in two cultures by familiarity with both in many aspects	Christy and Parents	Have several first hand exposures to the attitudes, values, and reactions that blacks experience as a result of involuntary and voluntary practices of racial bias, in their own neighborhood, against Kyra and here parents, and ultimately, offer their assistance to the Kirks in moral support
Stage 5 Multi-Culturalism and Reflective Nationalism	Has clarified identity, positive attitude toward other ethnic and racial groups, can function effectively in several	Christy's Neighbors	As a superficial celebratory gesture, they have an annual block party for which participants share food from various ethnic backgrounds
Stage 6 Globalism and Global Competency	Reflective ethnic, national global ID, knowledge, capacity to function with everyone	(no Stage 6 elements in story)	

Figure 3. Representation of the stages of Banks' typology in *Black Like Kyra, White Like Me*.

also hesitant to be hospitable to Kyra's parents at first, eventually realize that there is unnecessary hurt being perpetuated against the Kirks and also upon their own daughter whose friendship with Kyra is rewarding in other ways.

There are meaningful moments of resolve when Kyra demonstrates constructive coping mechanisms for responding to the exclusionary attitudes and practices of her new neighbors, and when Christy's parents and another family

in the neighborhood extend their support to Kyra's offended parents. The chart in Figure 3 presents examples of how characters' thoughts and interactions represent each of the stages in Banks' typology of ethnic identity development.

Strategies for Discussion

It should be noted that, although a story may contain elements that are relevant to or representative of the stages in Banks' typology of ethnic identity development, reading about and discussing the characters and events in the story may not necessarily achieve the curricular goals that Banks suggests for each stage, unless the underlying issues of culture and ethnicity are addressed in some particular way. Banks' curricular goals provide a framework for discussion strategies that can get students thinking about issues of ethnic identity development or resolving some of the related issues that concern them.

Teachers can become skilled at analyzing literature and preparing for facilitating classroom discussion on the literature by using Banks' curricular goals to ask themselves the following questions about how content relates to the various stages. The following questions should be helpful.

- *Stage 1*: Does the story relate primarily to one cultural or ethnic group and any of its issues, and how might I supplement this content with ideas that can foster moral development and constructive decision making for the readers?

- *Stage 2*: Does the story contain ideas or actions that can be used to elicit classroom discussion that will help students to accept and empathize with ethnic identities and hostile feelings toward outside groups? Does it include actions or events that can be translated into strategies for dealing with these hostile feelings in constructive ways?

- *Stage 3*: Does the story include content that can be used to reinforce students' emerging ethnic identity and clarification by emphasizing values clarification and moral development?

- *Stage 4*: Does the story depict a cultural or ethnic group other than that/those of the students in a way that would help mastery of concepts and generalizations related to the other group as well as strategies to relate positively to the other group and to their own cultural or ethnic group? Or, does the story depict characters from two different cultural or ethnic groups that are engaged in the process of becoming familiar with and relating positively with each other?

- *Stage 5*: Can any of the content of the story be used to help develop a global sense of ethnic literacy, by relating to a wide range of ethnic groups in a multiethnic environment (whether the groups in the story consist of human, animal, or fantasy characters)? Does it include ideas that can be used to help students discuss, understand, and develop strategies to

address moral dilemmas that relate to cultural issues?

- *Stage 6*: Does the content of the story demonstrate how it can be beneficial for individuals to focus on knowledge, skills, and attitudes needed to function within one's group, the nation, and the world while understanding which allegiance—whether ethnic, national, or global—is most appropriate in a given situation?

In *The Lion, the Witch, and the Wardrobe*, for example, the characters are not monoethnic; but since the issues that some of the characters convey are typical of Stage 1 concerns, teachers can use other materials that do focus on the same type of issue within the students' ethnic context to develop further discussion directed at moral development and decision making. Neither does the story evolve out of Stage 6 issues regarding group, national, and world challenges explicitly; but we can draw an analogy between these kinds of issues and the challenges that the story characters are faced with in terms of group loyalty, the struggles within the kingdom (the woods), and the involvement of individuals from another domain (the human world) in those struggles.

For any story in which we identify elements that are demonstrative of or relative to the stages of ethnic identity development, we can also use the following approaches to get students thinking about the issues involved:

- help students to draw analogies between the characters and situations in the story and the real life experiences of people from their ethnic backgrounds
- help students to make comparisons between the characters and situations in the story and individuals from ethnic backgrounds other than their own
- help students to make comparisons between characters and situations in two different stories that depict individuals from different ethnic backgrounds
- in all instances, help students to make the kinds of comparisons that emphasize the similarities as well as differences between individuals of different ethnic groups
- use the identification of any group (Fauns, parents, seniors, boys) as a subculture which can then be used to draw analogies regarding ethnic groups and their values, attitudes, and behaviors regarding cultural issues

Classroom Discussion

The content and nature of classroom discussion during literacy instruction is critical to motivating students from diverse ethnic backgrounds and for enhancing all students' levels of multicultural competence and literacy. Classroom discussion for these purposes can be made more meaningful by considering the extent to which elements of Banks' typology are addressed during the exchange between teachers and students engaged in exploring the

meaning of text and its relevance to people in their world and lives.

Each of the following excerpts illustrates classroom discussion that is representative of the elements of one or more stages of Banks' typology. The overall prevalence of elements of a particular stage throughout the story will be indicated. Where specific points in the excerpt of classroom discussion address issues related to any stage in the typology, a notation will be made in parentheses to indicate the stage level, the type of issue, and whether the discussion merely raises an issue or explores the issue.

Excerpts from transcripts of classroom discussion in a variety of elementary to middle grade groups will follow here. The examples provided by each excerpt demonstrate how students can become engaged in the curricular goals of the stages of ethnic identity development which are addressed in the section above on "Strategies for Discussion." Instructional materials include novels or historical documents that are used in the context and aims of literature appreciation, language development, or social studies. The classrooms represent different grade and ability levels with students of either homogeneous or heterogeneous ethnic groupings. The students of the ethnically homogeneous grouping are taught by a teacher of a similar background. In the other classes the situation differs.

Excerpt 1. In this elementary school classroom, the students are bilingual, Spanish speaking fifth-graders from Puerto Rico, and their teacher is a female of the same ethnic and language background. The story for discussion is *Black Like Kyra and White Like Me*. The content of the story and the nature of discussion between the teacher and the students are both characteristic of many instances of *Stages 1, 2, and 3* elements. Examples of Stages 1 and 2 elements are evident in the events surrounding prejudice and its resulting animosity toward Kyra, an African-American girl, and her family when they move into a neighborhood where her best friend, Christie, a European-American girl, and her family live. The discussion focuses on behaviors, motivations, moral resolutions, and constructive coping responses. The students read portions of the story aloud and the teacher asks questions intermittently.

S: [*Reads*] When Matt and Julie didn't come to my house like we planned, Kyra and I went next door to get them. We can't come, Julie said. She looked at Kyra. Our Dad doesn't want us to play with you. Why, I asked, she hasn't done anything. Julie gave me a funny look and went back inside. Kyra just got mad. It's because I'm Black, she told me. My mama said some people here might not like me. (*Stage 1, low self-esteem, and Stage 2, ethnic exclusiveness and separatism, explored with the following questions*)

T: Do you see the conflict here? What is the problem? You can see the problem now, right. What is the problem? They moved to this neighborhood because it's a safe neighborhood. No shooting, very peaceful, right, but, what happened? . . . (*Stage 1, moral development*)

S: Because she's Black and they don't want to be with her.

T: Okay. And, look at the picture. Look at the other girls. They don't want to play with Kyra. Kyra understands and says, it's because I am Black . . . because she hasn't done anything bad.

S: [*Reads*] I was mad too, what Julie said was mean. Julie and Matt will be sorry they missed seeing how Kyra made paper chains. Instead of plain old circles, she cut out paper dolls, painted them, and made them Black like Kyra and White like me, and lots of other neat colors. (*Stage 2, strategies for coping with hostility in constructive ways*)

It should be noted that this entire story and discussion could be considered a Stage-4 experience for many of the students in this classroom, since the class consists entirely of Puerto Rican students who may not consider themselves either European American or African American.

Excerpt 2. In this sixth-grade, middle school classroom, the students are of African-American, European-American, and Hispanic-American heritage; and the teacher is a European-American female. The story for discussion is *Sounder*. The content of the story and nature of discussion are both characteristic of *Stages 1, 2, and 3* elements. Issues related to accepting and empathizing with ethnic identity hostilities and strategies for responding are evident in the following excerpt on a son seeing his father abused and students examining the limitations for coping.

T: Okay. When his father got hit across his face with a chain, what could he do about it? (*Stage 1, decision making*)

S: Nothing.

T: Now it says the boy felt total hatred—but helpless—What does that mean? (*Stage 2, accepting and empathizing with ethnic identities and hostilities*)

S: He hates him.

T: He hates him, but what can he do about it? . . . Read on. Go ahead. . . .

T: He would remember how the man treated his father and he would say I don't deserve that. Is that a right thing to do? (*Stage 1, moral development*)

S: No.

T: But we feel that way. Don't we? Have you ever felt that way? . . . (*Stage 2, accepting and empathizing with ethnic identities and hostilities*) So angry at somebody that you want to get back at them? Maybe you wouldn't even do it if you could, but you sure feel like it.

[*the teacher elicits memory of an incident with a bull to make a transition in discussing the boy's coping mechanism*]

S: The bull died.

T: He actually, with his awful hard behavior and panicky behavior, shook himself to death on the chain . . . that he caused his own death. Okay, and on the top of page 61, here's the boy wishing that this would happen to the redfaced man. He sank to his knees . . . (*inaudible*) . . . he crumbled—just the way the bull did . . . and the blood would ooze out of his mouth and nose. And, then, after his daydreaming, the man says "get up—. . ." (*inaudible*) . . . What is your opinion—how do you feel about the way these people are treated. (*Stages 1 and 2 reflections as defined above*)

S: Full of violence.

T: That these people are treated by the jailor, by the sheriff, by the owner of the land?

S: I wish I had a . . . tunnel . . . I'd go back and I'd change everything . . .

T: Okay, you say you would come back and you would change everything. Why won't the father . . . ? (*Stage 3, values clarification*)

T: . . . (*inaudible*) . . . So, they did try other things, but it still wasn't enough. Why didn't they just go tell masser that they were starving and could they please have some little bits of food to hold them over until the weather warmed up and they could work? . . . What do you think the landowner might say?

S: I give you a place.

T: I've given you a place to stay. You had the opportunity to work in the summer. Why didn't you manage your stuff? Probably that's right. Probably that same attitude . . . —now, getting back to what Carl said—he said he was going to get his tank and his guns and come back and change things. Why didn't it work for this man? This father? Why couldn't he say "look, this isn't right," "We shouldn't live this way"—What's the difference here?

S: They didn't have power. They weren't among the majority of people that felt that way. (*Stage 3, values clarification*)

T: Okay. Do you think that the other Black families may have felt that way? What was that—I'm sure that the other Black families felt that way, but what strategy did the landowners use to keep the Black families from getting together and talking the way that people would do today? How did the landowner keep his power away from these people? (*Stage 3, values clarification*)

S: He spread them far apart.

T: Why do you think the cabins were spread far apart?

Excerpt 3. In this middle school class, the students are European-American, African-American, and Asian-American eighth-graders whose teacher is a European-American female.

The story for discussion is *Let the Circle Be Unbroken* (Taylor, 1981). The content of the story and nature of discussion are both characteristic of *Stages 2 and 3* elements. The following excerpt reflects elements of ethnic exclusiveness, voluntary separatism, and hostile feelings toward outside groups.

T: Okay, I'm going to pose a question. Do you think the White people in Strawberry were relieving tension with their lynching and their night rioting? (*Stage 2, notions of separatism, superiority, threats to way of life, hostile feelings*)

S: Yeah! I think they were scared.

T: Why would they, what would they have been scared about? . . . Why—why would the White people be scared in Strawberry? . . .

S: Uhmm, I guess they could have been scared at not knowing; I mean—there were two different races and they weren't sure of each other. You know, everybody was scared of everybody and maybe that's why they weren't getting along. I mean, if they would of what? I don't know—uhmm, talk together, you know, calmly. Eventually, they could have been closer—and not so prejudiced, I guess. (*Stage 2, empathizing with ethnic identities and hostile feelings and strategies for dealing with hostility in constructive ways*)

T: Okay, uhmm—okay, she's saying that, the different races that, that hadn't grown up with; there's a new set of rules, did not (know) how to handle it. Remember—that everybody is going through tension this time. This is depression time. The "Great Depression." There was nothing. And if you owned land, you still had to pay taxes on it, and you still had to buy the equipment, and you still had to buy the seed, and there wasn't a lot of money for your cotton . . . (*Stage 2, empathy; Stage 3, values clarification*) . . .

Okay, I'm sure your grandparents could talk to you if—or aunts and uncles —maybe great aunts and uncles probably about the "Great Depression." My dad talks about having, never having a birthday cake. Because they couldn't afford the sugar. And this was a relatively well-to-do family. But no sugar was there to be had. So, we're talking about times when people are scared . . . (*Stage 2, empathy; Stage 3, values clarification*) . . .

Now the K.K.K. arises and we're going to talk about it, arises at times when there are economic problems. So they are scared not only of the new rules about races, and how to treat each other, and what might happen; but they are—economically frightened. And so, when Mr. Wallace is upset and Mr. Granger gets upset that they go to Strawberry, it's not just—there's an element that they want to have control. But, they're afraid of loosing the profits of the Wallace's store. (*Stage 2, accepting and empathizing with ethnic identities and hostile feelings; Stage 3, values clarification*)

Excerpt 4. The students and the teacher are the same here as described in Excerpt 3. The text for discussion in the form of critical and analytical response is the *United States Declaration of Independence*. The content of this document and the nature of discussion are both characteristic of elements of *Stage 5 and Stage 6*. The following excerpt reflects positive attitudes toward other ethnic and racial groups, self-actualization, and appreciation of the values of several cultures, plus a global sense of ethnic literacy. The students are engaged in using the moral-dilemma and case-study approach, and demonstrating an understanding of which allegiance—whether ethnic, national, or global—is most appropriate in a given situation, while updating and rewriting the *Declaration of Independence*.

T: I want to start today by pointing out that when we were rewriting the Declaration of Independence, it was in the 21st century. . . . Some of you concentrated on upgrading the vocabulary. Some of you concentrated on grievances. But one group of you did a grueling job of rewriting the whole thing into modern English with a modern setting. I'm going to ask Jenny and Jordan if they will read what they wrote. (*Stage 5, strategies exploring moral dilemmas*)

S: [*Reads*] . . . Today, John Locke's beliefs still hold true. His beliefs contained the idea that all mankind are created equal. This means that no race, sex, or age is superior to another. No one group should be discriminated against. He also believed that each person is entitled to life, liberty, and pursuit of happiness. To secure these rights, men have the basis of the government. If the citizens are not pleased with the government, then it is their duty to abolish the old government and institute a new one. It is our belief that the government is not doing a satisfactory job. (*Stage 6, reflections of positive ethnic and national identities*)

The government has failed to represent all people equally. The government has failed to represent the opinions of the citizens of Puerto Rico. The government has failed to represent the interests of minors. The government has failed to ban hunting. The government has failed to protect the rights of animals. The government has failed to only give hunting authorization to food processing corporations. The government has failed to support international sports competition. The government has failed to support females for presidency. The government has failed to support various races for presidency. The government has failed to provide all citizens with proper shelter. The government has failed to provide all citizens with adequate nourishment. The government has failed to provide homosexuals with equal rights. The government has caused the judicial system to create many uprisings. The government has failed to protect the privacy of the rights of women pertaining to abortions. (*Stages 5 and 6 sentiments as defined previously*)

We the delegates of Ms. Isen's class thereby feel that the government is doing an inadequate job. The government has

been deaf to the voice of the people of the United States of America. As a result of these acts, we proclaim that we are breaking any connections to the government. We therefore, pledge our lives, happiness, and fortunes to the nation which is now independent and has the right to declare peace. . . . (*applause*) . . . (*Stage 6, understanding of which allegiance is appropriate*)

T: Now do you see what we've been working toward. Now, some of you had some terrific grievances. . . . So, if you want to declare independence, today, what are some of the grievances—in addition to what they've come up with—what are the grievances that you have come up with that you could add to the Declaration of Independence, today?

S: He has made it difficult for immigrants to get into the United States and he has made the military stronger than the government. He has made us get into wars that we did not make. He has caused people to lose lives in the time of war. . . . (*Stage 6, reflective and positive ethnic, national, and global identifications*)

T: Okay. How has he made it difficult for people to come into the country? Give me an example.

S: Like the people in Cuba.

T: Yep.

S: He had said that they wouldn't be able to come because they would just send them back.

T: Is it Cuba? . . . I didn't hear you. It is difficult for Cubans to come here, but I think it goes for the Haitians also. Okay. (*Stage 6, as previously defined*)

Again, the examples provided in each of the excerpts above demonstrate ways in which teachers have engaged students in a discussion of literature or historical documentation that can be used to elicit concepts of self-esteem; empathy for ethnic hostilities; strategies for moral development or coping skills; understanding another culture's characteristics, dynamics, and issues; or developing a consciousness that is reflective of the complex tapestry of humanity from multiethnic, national, and global perspectives.

Instructional Interaction: Classroom and Community Ecology

At this point, we should direct our focus toward environmental elements that play an important role in instructional interaction. The classroom environment can serve to create a tone, set a mood, or inspire students' motivation toward the development of cultural literacy.

Beyond the classroom, however, there are also a wealth of opportunities for engaging students in cultural literacy that can be multicultural, interdisciplinary, and social-action oriented, all at once. The following

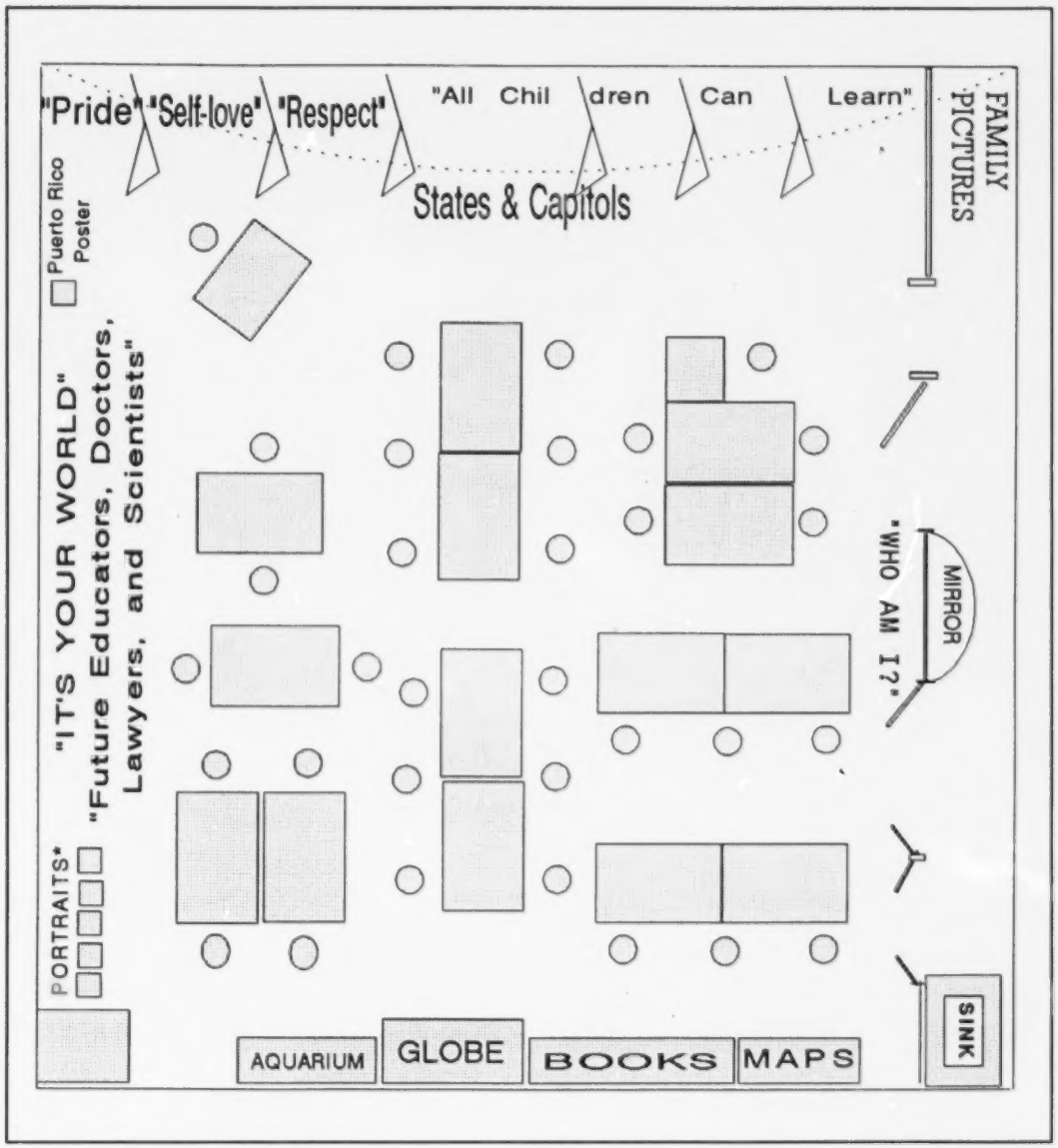

Figure 4. Ms. Franklin's Classroom.

* Portraits of Mandela, Martin Luther King, Jr., Jessie Jackson, Boro President, Bronx D.A.

descriptions provide examples of how one classroom was arranged to motivate cultural literacy and how another classroom transcended the boundaries of schoolroom walls to engage in a community outreach experience that promoted multicultural literacy among other instructional objectives. In other words, we will move from the ecology of one classroom to another class actively engaged in the ecology of its community.

Artifacts in a Culturally Relevant Classroom Environment

In the elementary classroom described and illustrated here, the environment is created by various graphics and artifacts including picture posters, mottos, international flags, a calendar, photos of the students and their families, and a mirror. The posters and slogans convey motivational messages of positive self-esteem and potential achievements for the future. Props such as a mirror on the coat closet door with an introspective question "Who am I?" invite students to engage in self-identification. Portraits of accomplished individuals from the same ethnic minority groups represented by the students are clustered on a wall. There is a globe and there are bookshelves stacked with books, maps, model dinosaurs, seashells, and an aquarium. Names of states and capitols are hung across the front of the room and there is a nontraditional Christmas tree decorated with nontraditional objects (see Figure 4).

The classroom environment invites students to engage in *Stage 3 thinking (Ethnic Identity Clarification)* in terms of the possibilities suggested. The artifacts in the classroom environment contribute to setting the tone and the expectations for the kind of ideas and feelings that also need to be explored through classroom talk; the kind of talk that does embody curriculum goals related to Stage 3 and other levels of Banks' stages of ethnic identity development.

A Culturally Relevant Social Action Field Experience

Descriptive data obtained from a participating middle school class in a southern state depict a unique learning environment and the interaction of a group of eighth graders of multicultural backgrounds—European American, African American, and Asian American. The most significant information relating to the focus of this study is best summarized by a news article pertaining to the students' special involvement in a field project at the site of an old cemetery for freed Blacks in the late 19th century (see Figure 5).

The hands-on project encompassed botany, math, and history concepts, and involved the students along with parents, local residents, and two teachers—one of whom, a European-American female, is the regular English and Social Studies teacher for some of the student participants in this study. For the African-American students and adults, this could be a *Stage 3 or Stage 5* experience—for everyone else involved this is most likely a *Stage 4* experience with regard to knowledge of the deceased.

It should be noted that this experience can also be characterized as multicultural education at what Banks (1991) calls the "social action"

THE NEWS
SUNDAY, MAY 15, 1994 5C

Students spruce up Old Cemetery

BY
STAFF WRITER

C.J. , an eighth-grader at Middle School on Road, spent his Saturday morning learning some important lessons in an unusual setting: a cemetery.

Part of an interdisciplinary learning team of 57 eighth-graders who call themselves The , he worked alongside several dozen parents and local residents clearing brush from Old Cemetery, a graveyard established for freed blacks in the late 19th century.

"Now it looks like a cemetery," said a satisfied , a sturdy 13-year-old who single-handedly cut down 23 trees. "Before, it just looked like woods."

With the guidance of teachers M and G , and his classmates have been using the burial ground on Road behind the YWCA as a classroom since March. They've studied botany by identifying plants, honed math skills by measuring trees and researched history by cataloging graves — the first time the graves have been cataloged since a Works Progress Administration survey in the early 1940s.

The community got a chance to enter the unique classroom, as local residents and former residents such as E stopped by the cemetery Saturday to lend a hand. , who lives in Method, was born 76 years ago on a cotton farm where the school now stands. His father and sister are buried in the cemetery.

"I think this is a wonderful project," said , holding an ax in one hand and a cold soda in another. "It shows a real spirit of community on the part of the school."

About 600 graves fill the thickly wooded 1-acre site, most unmarked except for slight depressions where the graves are sinking.

Through their research, the students learned that the graves sit on land deeded to the community by a farmer named P in the late 1800s. Trustees divided the property into subplots and sold them to local families.

"Cleaning up the cemetery used to be a community project," said I , who teaches English and social studies to the team. "Every Memorial Day, the women would get together and cook up a feast, and the men would clear the land."

Now, I explained, the families of most of those buried there have died out or moved away.

As their Saturday morning lessons wrapped up, the sweaty students munched on hamburgers and chocolate-chip cookies and discussed the project.

"It was fun," said 14-year-old A "We got to put our heads together and work together."

Figure 5. Description of a culturally relevant social action field experience.

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level and as multicultural education that is social reconstructionist in nature (Sleeter & Grant, 1988). The students are engaged in action to remedy a problem for a group of people in the immediate community. As a result of this involvement they are made familiar with this particular group of people. At the same time, the issue at hand is being examined and infused into all aspects of their curriculum. They are engaged in applying a repertoire of skills to take social action for a social cause. They are also engaged in conscientious exploration at a somewhat deeper level than that at which students frequently experience when exposed to the heroes, customs, traditions, dress, and foodways of a culture in many of the more traditional multicultural units implemented in our schools.

Conclusion

Banks' typology of stages of ethnic identity development and curricular goals can be applied effectively to: (1) the selection of instructional content; (2) the development of questions and the direction for discussion of literature; (3) the creation of a culturally relevant classroom environment that promotes positive aspects of ethnic identity clarification; and (4) the development of a framework of cultural objectives for social-action-oriented activities that extend to the community environment of the students.

By attending to the cultural issues which may profoundly affect students' perceptions of other ethnic groups, we can transcend the traditional and superficial approaches of multicultural instruction that are only celebratory or additive. We can surpass those approaches that focus only on heroes, holidays, music, costume, and foodways—and focus there only at discretely designated times of the year or in discrete units designated for multicultural instruction. The definition of stages of ethnic identity development and related curricular goals provide us with a clear view of ways in which individuals think about cultural issues and, therefore, how we can identify opportunities in the context of instruction that can be emphasized to foster more positive self-concepts, more positive and more informed attitudes toward others, and greater interest in the critical aspects of cultures within and beyond our students' daily lives.

Here, the application of Banks' typology and curricular goals to selected stories, to classroom discussions, to the ecology of a classroom, and to a classroom's involvement in the ecology of a community are all examples of how we can develop a link between theory and practice that achieves more meaningful development of multicultural literacy and competencies in the context of teaching and learning. We can arrive at a higher accomplishment than using authentic, rich, and culturally diverse content. We can reach a level of practice that will address the critical stages of students' ethnic identity development (Stages 1 through 3) and assist them in finding their exposures to culturally relevant materials which address the broader stages of ethnic identity development (Stages 4 through 6) more meaningful—and, hopefully, in finding all learning more meaningful.

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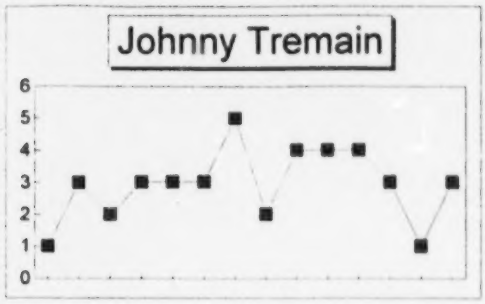
Appendix A

Plot Graphs


Johnny Tremain
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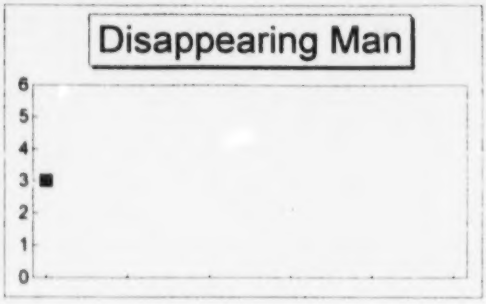
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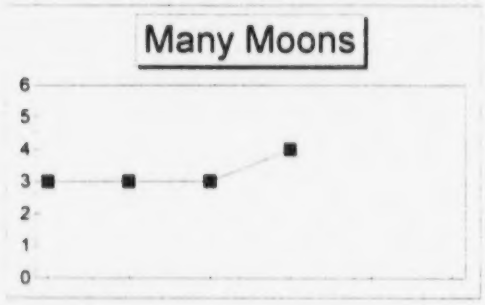
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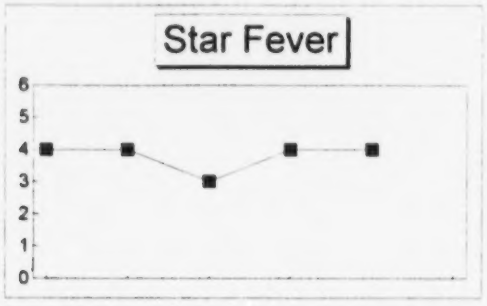
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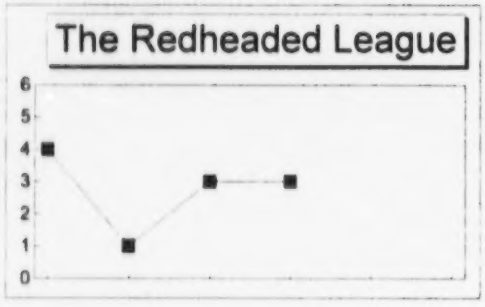
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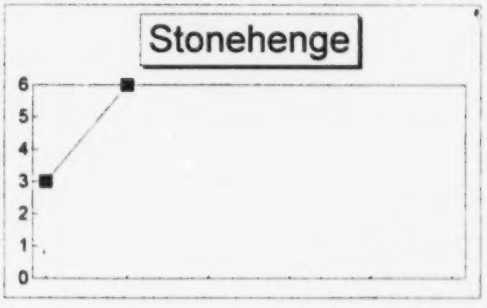
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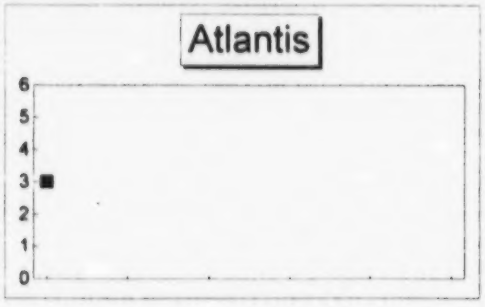
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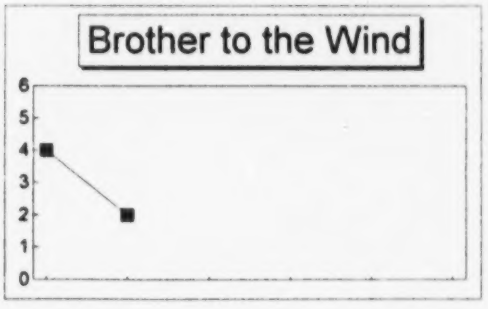
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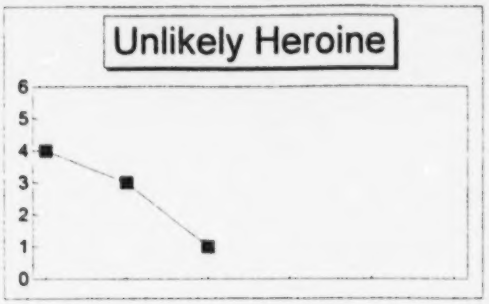
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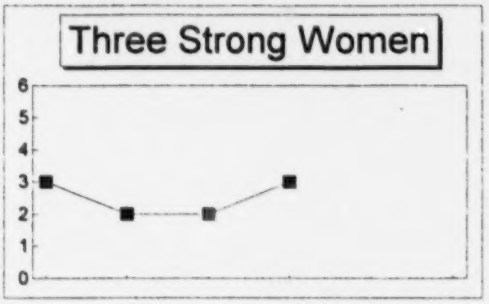
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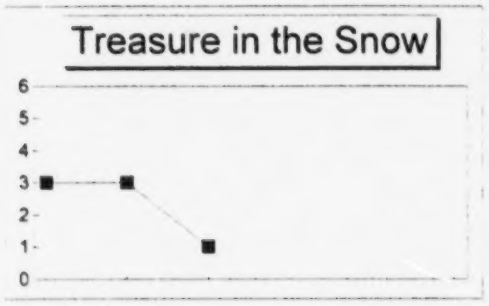
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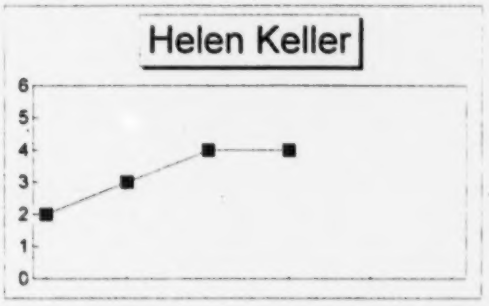
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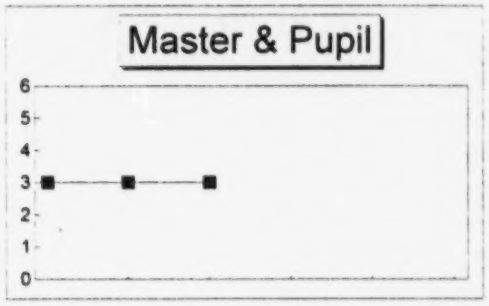
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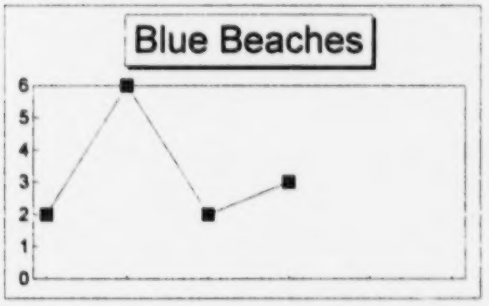
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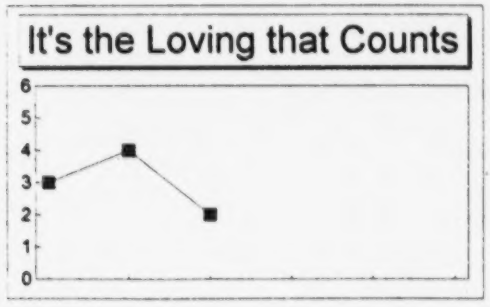
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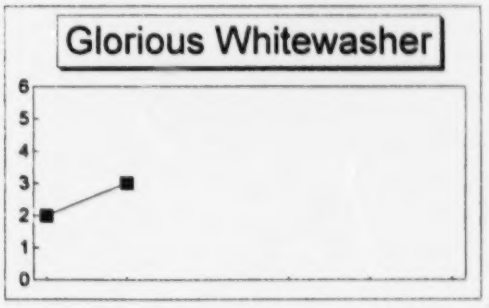
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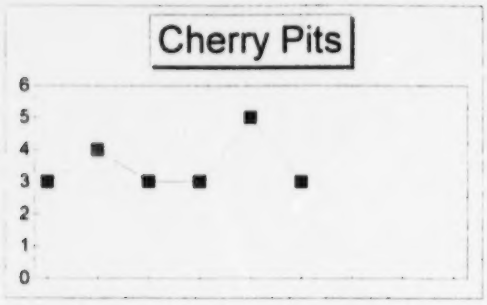
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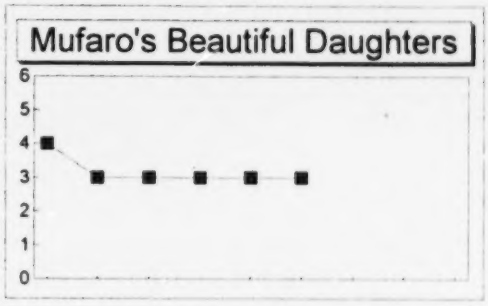
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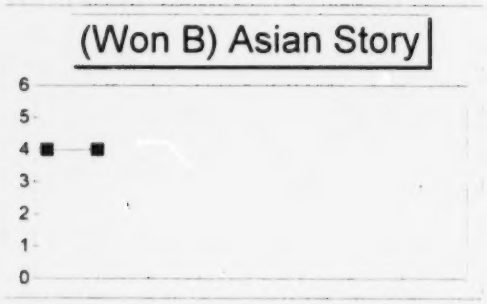
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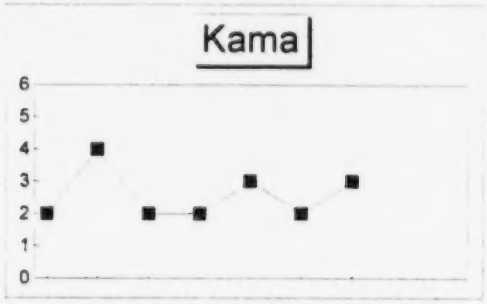
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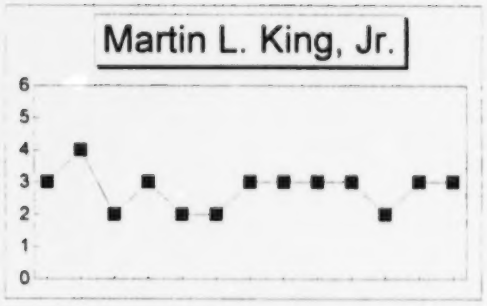
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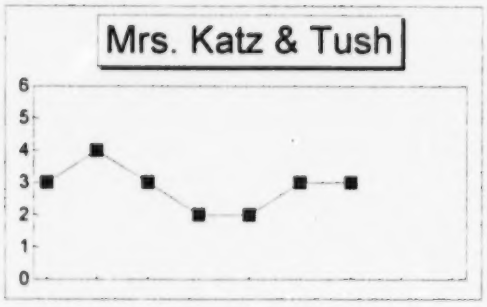
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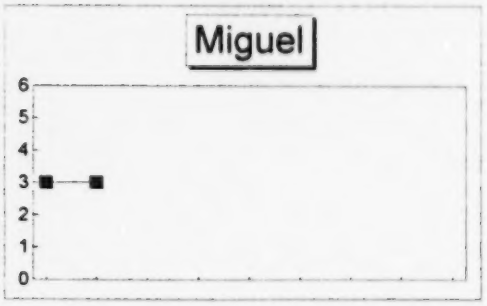
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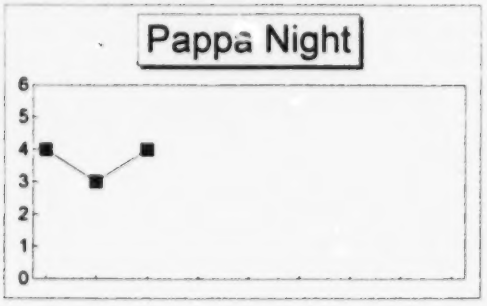
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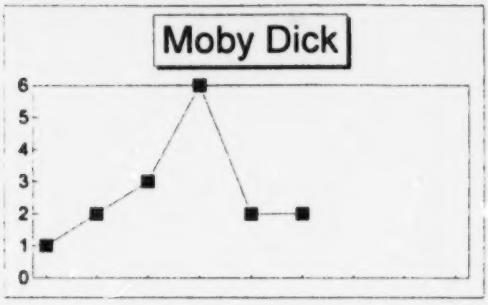
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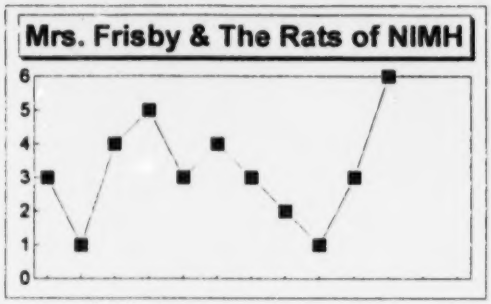
Mrs. Frisby & The Rats of NIMH
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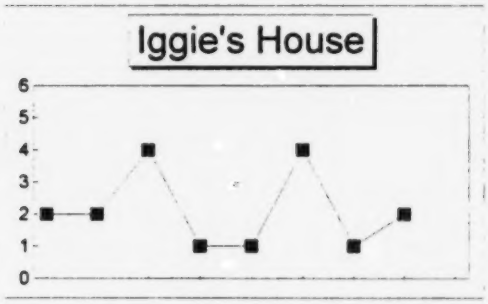
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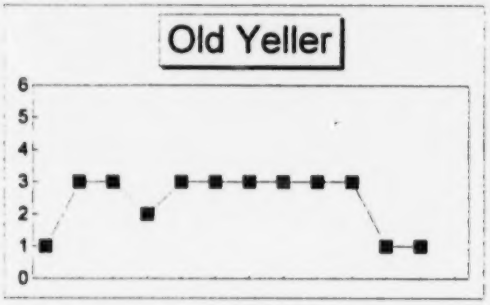
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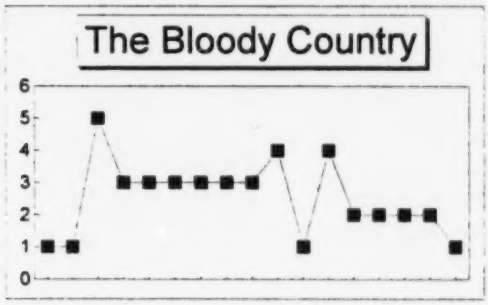
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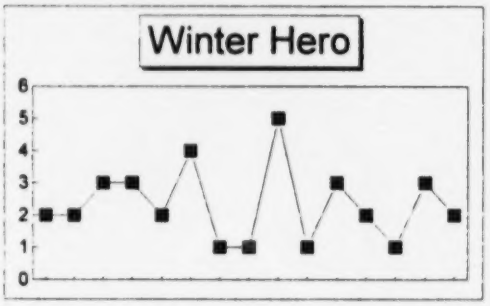
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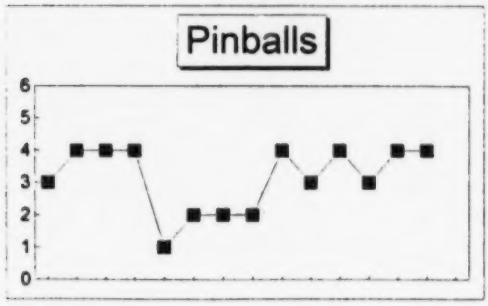
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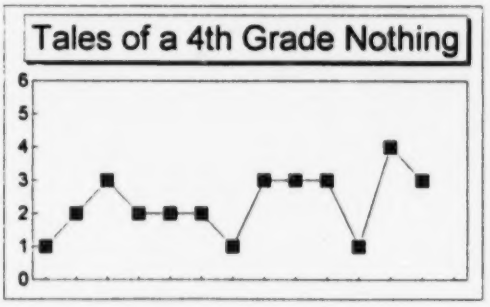
Tales of a 4th Grade Nothing
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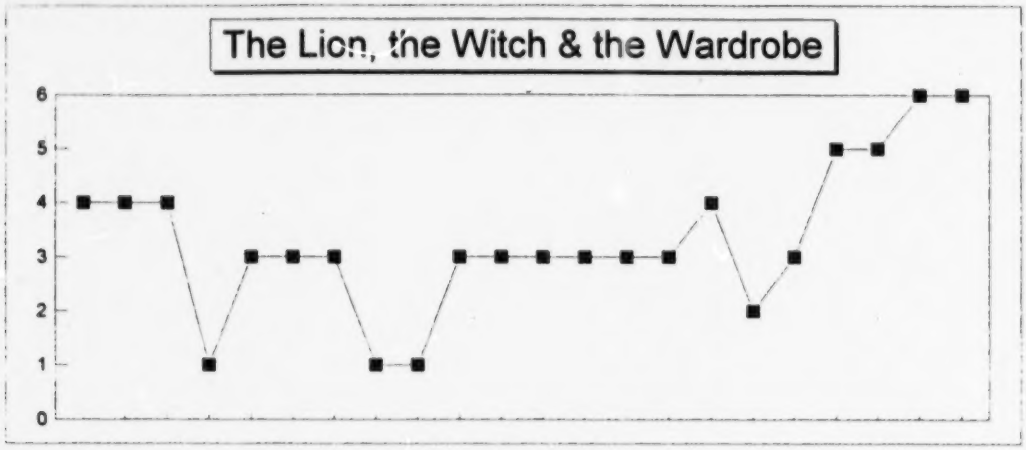
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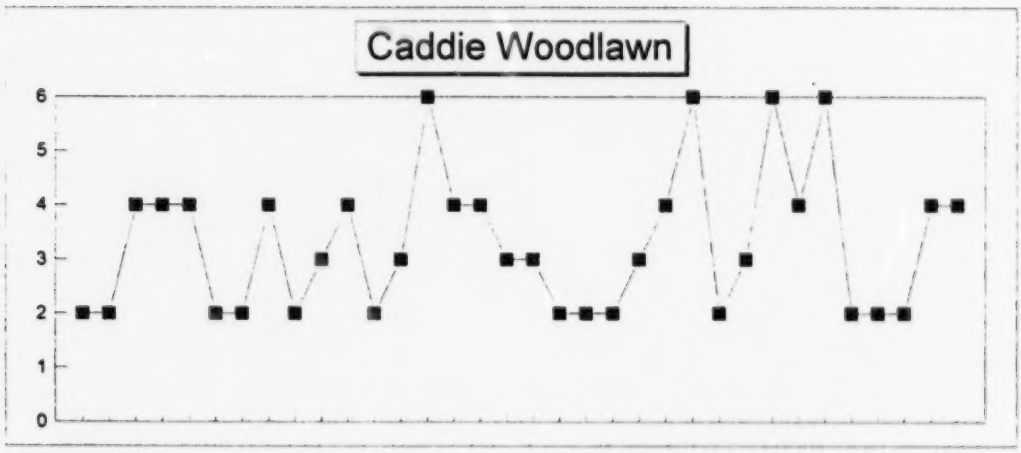
Caddie Woodlawn
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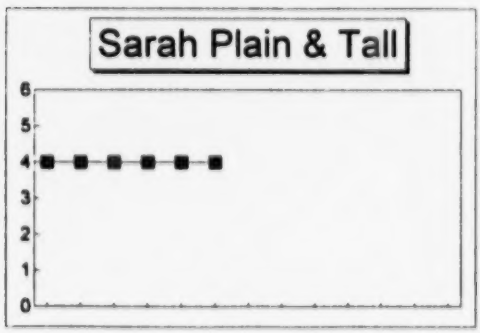
Sarah Plain & Tall
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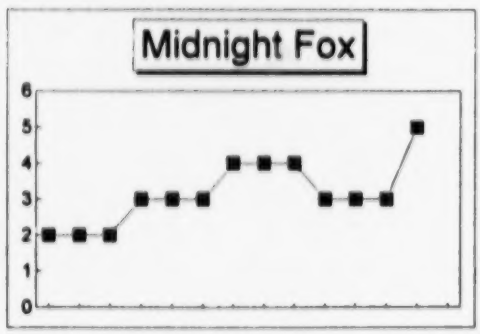
Midnight Fox
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Appendix B

Annotated Bibliography of Children's Books

* Abels, H. S. (1987). *Stonehenge*. New York: Macmillan Children's Group.
Examines a mythical monument, its design and construction, including people who constructed it. (Provides a brief Stage 3 and Stage 6 perspective.)

Armstrong, W. H. (1969). *Sounder*. New York: Harper & Row.
Set in the 1930s, Gipson tells the story of a black sharecropping family and their dog, Sounder. Issues of racism, family love, and poverty are explored in this story.

* Asimov, I. (1978). *The disappearing man*. New York: Walker & Co.
Fourteen-year-old Larry likes to try to solve puzzles like his dad who is a police detective. His dad and fellow detectives have tried to catch a jewel thief who seems to disappear in thin air. This time, Larry helps them break the case. (Provides a brief Stage 3 perspective.)

* Blume, J. (1970). *Iggie's house*. Englewood Cliffs, NJ: Bradbury Press.
Winnie Barringer is lonely. Her friend Iggie moved away. She wonders how she will make it through the summer. When a family moves into Iggie's house, she is excited and hopes that the Garber children will want to be her friends. The Garbers are the first African-American family in an all-White neighborhood. Winnie wonders if their skin color will make a difference. (Includes elements of Stages 1, 2, and 4.)

* Blume, J. (1972). *Tales of a fourth grade nothing*. New York: Dutton.
Two-year-old Fudge is living a nightmare for his big brother Peter. He writes on Peter's homework and throws temper tantrums in public places. Fudge gets all the attention. Peter feels like a fourth grade nothing and tries to figure out a way to get his parents to pay attention to him. (Includes elements of Stages 1, 2, 3, and 4.)

* Brink, C. R. (1935). *Caddie Woodlawn*. New York: Macmillan Company.
Caddie, a girl of European ancestry and whose parents are from different British social classes, experiences the social adjustments that must be made in transition from a New England sea coast life to the life of a new frontier. She explores her own questions about her ethnic identity and grapples with her loyalties to the "suspicious" Indians of her family's new settlement. (Contains several elements of Stages 2, 3, 4, as well as some Stage 6.)

* These selected stories are represented in Appendix A plot graphs.

* Byars, B. (1968). *The midnight fox*. New York: Viking Press.
A young boy who is bored with everything finds intrigue in shadowing a fox in the woods near his uncle's home. He attempts to thwart the fox's demise when the fox is suspected of ravaging chicken coops in the area. (Includes brief perspectives of Stages 2, 3, 4, and 5 from which analogies can be drawn.)

* Byars, B. (1977). *The pinballs*. New York: Harper & Row.
Byars captures the story of adopted youth who are not blood related, but who manage to develop trust and friendship by sharing their experiences as they face the challenges of living in a new home together. (Contains elements related to Stages 1, 2, 3, and 4 for which cultural analogies can be drawn.)

* Collier, J. L. (1976). *The bloody country*. New York: Four Winds Press.
In the mid-eighteenth century a family moves from Connecticut to Pennsylvania and becomes involved in the property conflict between the two states. (Presents issues related to Stages 1, 2, 3, and briefly 4 and 5.)

* Collier, J. L. (1978). *The winter hero*. New York: Four Winds Press.
Juvenile fiction about Shay's Rebellion, fought 1786–1787, in Massachusetts during the American Revolution. (Also presents issues related to Stages 1, 2, 3, and briefly 4 and 5.)

* Conan Doyle, A. (1990). *The red-headed league*. New York: Creative Editions.
Mr. Jabez Wilson needs help. His shop assistant, Mr. Spaulding, tells him about the Red-headed League. Members of the league could earn extra money by working four hours each day. Each person had to have flame-red hair. Mr. Wilson joins, but something strange happens in his shop. He calls on Sherlock Holmes to help. (Includes brief perspectives from which analogies to issues of Stages 1, 3, and 4 can be drawn.)

* Crofford, E. (1982). *It's the loving that counts*. Minneapolis: Carolrhoda Books.
Meg's family can hardly make ends meet on their Arkansas farm. Their anniversary is approaching and Meg wants to make sure that it is a special time for them. To show her love for them, she bakes an anniversary cake. In her haste to prepare the cake, she forgets to add butter. Her mother tells her that it's the loving that counts. (Includes elements of Stages 2, 3, and 4.)

* Estep, H. A. (1979). *Khama III: Ruler of the Ngwato people*. Elizabethtown, PA: Continental Press.

Khama is a young African warrior who will some day become the leader of his country. He views the world quite differently from his father who is now the king. This is the story of how Khama attempts to resolve some of the conflicts between his world view and that of his father. (Contains elements of Stages 2, 3, and 4.)

* Forbes, E. (1943). *Johnny Tremain*. Boston: Houghton Mifflin Co.

Johnny, a youngster in the days of Revolutionary Boston, has great ambitions. He has one thing in the way of achieving his goals—his pride. (Contains perspectives from which analogies can be drawn for Stages 1, 2, 3, 4, and 5.)

Freedman, R. (1988). *Buffalo hunt*. New York: Holiday House.

A narrative of the Indians of the Great Plains which emphasizes the importance of the buffalo in the lives of Indian tribes. Hunting methods are described as well as uses for nonedible parts of the buffalo.

* Gipson, F. (1956). *Old Yeller*. New York: Harper.

A story about a dog, his family, his adventures, and his sad demise. His fight with a bear has a deep impact on the young boy who owns him. (Includes several instances of perspectives from which Stage 3 analogies can be drawn, as well as a few Stage 1 and 2.)

Harris, J. C. (1941). *Brer Rabbit*. New York: Harper.

A folktale about the clever Brer Rabbit and his escapades in outwitting his fellow creatures in the woods where sometimes cunning outdoes the might and strength of those who are larger.

* Herbst, J. (1983). *Star fever*. New York: Macmillan.

Told in the first person, Judith Herbst tells of her love of the stars as a stargazer. She tells of how through the ages humans have relied on the positions of the stars to guide them in many endeavors, including sailing, farming, and traveling. (Includes a few references from which analogies to Stages 3 and 4 can be drawn.)

Houston, G. (1992). *My great-aunt Arizona*. New York: HarperCollins.
Arizona Houston was a dancer, a dreamer, a singer, role model, and a teacher. Told as a realistic fiction, her life as a teacher of Appalachian children serves as a model for those who aspire to change the lives of the children they teach.

* Krumgold, J. (1987). *And now Miguel*. New York: HarperCollins.
Set in the American southwest, this is the story of a Mexican family and the relationships that develop between the brothers as they grow and change. (Provides elements of Stage 3.)

* Lewis, C. S. (1950). *The lion, the witch, and the wardrobe*. New York: Macmillan.
A set of siblings step through a wardrobe door and into a fantasy world of an animal kingdom that includes a lion pursued by a witch and other bewitched creatures. The children are introduced to this secondary world circumstance by an elf-like creature who fills them in on the cultural conflicts of this fantasy domain and informs them of his own suspicions and misconceptions about humans as the war between the lion and the witch ensues with everyone involved. (Includes several perspectives of Stages 1 through 6 from which analogies can be drawn.)

* MacLachlan, P. (1985). *Sarah, plain and tall*. New York: Harper & Row.
Answering the call of a widower through a mail-order catalogue, Sarah leaves her home to become his bride and mother to his two young children on the frontier. Young and naive, Sarah is also tall and plain. Adjustments have to be made by all, as they attempt to blend relationships and as Sarah tries to make the transition from a seaside culture to the lifestyle of farming. (Contains several instances that provide a Stage 4 perspective.)

* McMullen, D. (1983). *Atlantis*. New York: Raintree Steck-Vaughn.
McMullen discusses the mysterious missing continent believed to be discovered off the western coast of Africa. (A Stage 3 analogy can be drawn.)

* McSwigan, M. (1942). *Treasure in the snow*. New York: Dutton.
The Germans have invaded Norway. A group of Norwegians want to move their country's gold to safety. Peter's Uncle Victor enlists the aid of Peter and his friends to relocate the gold bricks. The only problem is that the children have to toboggan with the gold past the German soldiers in order to hide the gold in a specified area. Although

fearful, the children are successful. (Presents a few brief instances from which Stage 1 and 3 analogies can be drawn.)

Madian, J. (1968). *Beautiful junk: as story of the Watts Towers*. Boston: Little Brown.
Beautiful Junk is the story of how a community's junk became an old man's treasure. Young Charlie watches as the old man collects wire, metal, broken glass, and records in his neighborhood and wonders what the old man is doing with the junk. After following the man throughout the community one day, Charlie discovers that the old man has constructed three spiraled towers. The old man tells him that he built the towers simply because he wanted to build something beautiful.

* Melville, H. (1930). *Moby Dick*. New York: Random House.
Strong symbolism of good and evil as it evolves in this tale of a seafaring mission led by Captain Ahab who is determined to kill Moby Dick from a whaling ship for his personal revenge. The boat is smashed by the white whale, sinks, and leaves the young man named Ishmael, a central character, as the sole survivor. (Includes elements related to concepts of Stages 1, 2, 3, and 6.)

* O'Brien, R. (1971). *Mrs. Frisby and the rats of NIMH*. New York: Atheneum.
Researchers at the National Institute of Mental Health (NIMH) teach laboratory rats how to read during one of their experiments. After learning to read, the rats manage to find a way out of their cages. This is the story of their escape. (Includes perspectives from which analogies to Stages 1 through 6 can be drawn.)

* O'Dell, S. (1977). *To the blue beaches*. New York: Houghton Mifflin.
Carlota and her dad discovered a sunken treasure a few months ago. The treasure chests contain gold coins. When in financial need, they venture to the location of the treasure and Carlota dives into the water and retrieves enough of the coins to cover their expenses. On this particular trip, Carlota encounters a burro clam whose bite can be deadly. Using her knife, her life is spared. (Contains a few brief incidents from which analogies can be drawn for Stages 2, 3, and 6.)

* Pfeffer, S. B. (1983). *Unlikely heroine*. New York: Delacorte.
On her way home from school, Dana rescues a toddler from the path of an oncoming car. The story is told, the next day in the local paper, of an unidentified girl rescuing the child. The story says that the mother would like to thank her with tears of gratitude.

Although not initially expecting anything for her efforts, Dana decides that she wants to experience the accolades that accompany being a heroine. (Includes a few elements from which Stage 1, 3, and 4 concepts can be developed.)

* Polacco, P. (1992). *Mrs. Katz and Tush*. New York: Bantam.
Lionel, a young African-American boy, develops a special relationship with Mrs. Katz, a Jewish senior citizen, who is his neighbor. Their friendship develops since Mrs. Katz, a recent widow, finds solace in Lionel's companionship. They develop a mutual admiration for each other and for the kitten that Lionel brings to keep her company. Mrs. Katz finds great pleasure in sharing several customs of the Hebrew tradition—the most intimate is when she takes Lionel to her husband's graveside. (Provides context for Stages 2 and 3, as well as an overall Stage 4 perspective.)

* Sabin, F. (1987). *Helen Keller and Annie Sullivan*.
Helen Keller was not born blind and deaf. At the age of 18 months, she suffered a serious illness that left her that way. Her parents hoped the nightmare would pass, but it didn't. In efforts to help Helen, her parents hired Annie Sullivan to be her teacher and companion for many years of her life. (Includes a few elements from which analogies to issues of Stages 2, 3, and 4 can be drawn.)

* Sonneborn, R. (1987). *Friday is Papa night*. New York: Puffin Books.
Papa works two jobs to support his family. He is rarely home, but the family always makes special plans for Friday nights. That's when they can count on spending time with Papa. (Contains elements related to issues of Stages 3 and 4.)

* Stamm, C. (1962). *Three strong women: a tall tale from Japan*. New York: Viking.
Oyama (Forever Mountain) is the strongest man in Japan. He attempts quite confidently to meet the challenges brought about by the beautiful Marumi, her mother, and her grandmother. In his struggle, he learns many lessons about life and strength. (Includes perspectives from which analogies to Stages 2 and 3 can be developed.)

* Steptoe, J. (1987). *Mufaro's beautiful daughters: An African tale*. New York: Lothrop, Lee, & Shepard Books.
Manyara and Nyasha are Mufaro's daughters and they are beautiful. Nyasha is kind, but her sister is not. Manyara believes that she is the favored daughter and that, some day, her sister will become her servant. News spreads that the king is looking for a woman

to wed. In efforts to outwit the other women of the village, Manyara leaves ahead of them. She pays no attention to the warnings she is given on her way to see the king. Nyasha leaves with the rest of the group and heeds the warnings she is given. Because of her kindness, Nyasha becomes queen and Manyara the servant. (Provides a context for the development of Stage 3 concepts as well as a Stage 4 perspective.)

Taylor, M. D. (1981). *Let the circle be unbroken*. New York: Dial.
The story of a segregated southern town in which daily life infolds the struggles, coping strategies, and survival of African Americans amidst racist animosities and the personal challenges of family relationships. The concept of interracial partnerships is alluded to and value systems which have an impact upon self-esteem are explored. The strength of the family as a support mechanism is also made evident.

* Thurber, J. (1943). *Many moons*. New York: Harcourt, Brace.
Lenore is a spoiled princess who gets whatever she wants. She desires the moon and gets it through her own antics. Is that what she really wants? (Contains elements from which analogies for Stage 3 and 4 concepts can be developed.)

* Twain, M. (1936). *The glorious whitewasher*. New York: Heritage.
Tom Sawyer gives up his Saturday fun to whitewash Aunt Polly's fence. His friends tease him as they pass him on their way to other activities. Tom pretends that whitewashing is so much fun that he convinces his friends to take over and complete the job for him. (Contains a couple of perspectives from which Stage 2 and 3 issues can be developed.)

* Ullman, J. R. (1954). *Master and pupil*. New York: Lippincott.
Rudi's dad was killed as he attempted to climb the highest mountain in Switzerland. Rudi wants to become a mountain-climbing guide. Old Teo tells him that in order to be a guide, he must put the welfare of others before his own. Rudi has risked the lives of others in that role and at an earlier time. Now he wants a second chance. Teo (the master) proper training. (Provides an context in which concepts of Stage 3 can be developed.)

Vigna, J. (1990). *Black like Kyra, white like me*. New York: Whitman.
Kyra's family wants to move to a better neighborhood. They choose to move into a house in an all-White neighborhood where her friend Christy lives. They soon find out

that not all of their neighbors welcome their presence. Kyra, her family, and her friend Christy must figure out ways to cope.

* Walter, M. P. (1985). *Brother to the wind*. New York: Lothrop, Lee & Shepard.
Emeke is a shepherd boy in a small village in Africa. Everyday he has to tend to his goats. Emeke dreams of flying. His grandmother tells him that Good Snake can make any wish come true. Emeke believes in the power of Good Snake and prepares a kite on which he will fly. Friends and family (with the exception of his grandmother) doubt his ability until he lands in the village square during a celebration. (Includes a circumstance from which analogies for Stage 2 concepts can be drawn, as well as a context for a Stage 4 experience.)

* Williams, V. B. (1986). *Cherries and cherry pits*. New York: Greenwillow.
A young girl captures the life in her inner city neighborhood with crayons as she illustrates her father's ride on the subway and his path home through the streets where he greets many and familiar friends and shares his cherries with them. The high point of their day is his arrival home where he delights in sharing his bag of cherries with all of his children. The ultimate joy for his young daughter is the process of planting the cherry pits and growing a cherry tree in their own backyard where she can finally share cherries with many neighbors who are from diverse ethnic backgrounds. (Includes several elements that relate to Stage 3 concepts, within a context that provide Stage 4 and 5 perspectives.)

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